

DEAD OF NIGHT

EPISODE FIVE

SMITH

BY DOROTHY ALISON

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DEAD OF NIGHT

"SMITH"

by

Dorothy Alison

PRODUCER: INNES LLOYD
DIRECTED BY: ROBERT KNIGHTS
DESIGNER: WALTER MILLER

P.U.M. Ella Slack
Script Editor Louis Marks
P.A. Brian Morgan
A.P.M. Jenny Leitch
Director's Assistant Pamela Menzies
T.M.1 Alan Henderson
Sound Supervisor Norman Canlin
Vision Mixer David Gloag
No.1 Cameraman Harry Barclay
Costumes Valerie Green
Make-up Tulah Tuke
Visual Effects John Friedlander
Prop Buyer John Campbell
Floor Assistant Douglas Wernham

CAMERA REHEARSALS AND RECORDING

STUDIO 'A' GLASGOW

SUNDAY 12th NOVEMBER 1972

1400 - 1800 Camera Rehearsal with Telecine
1800 - 1930 LINE UP & DINNER
1930 - 2100 RECORD with TELECINE VTC/6HT/9308/MGW
2100 - 2200 Camera rehearsal

MONDAY 13th NOVEMBER 1972

1045 - 1300 Camera rehearsal
1300 - 1400 LUNCH
1400 - 1800 Camera rehearsal
1800 - 1930 LINE UP & DINNER
1930 - 2200 RECORD with TELECINE VTC/6HT/9308/MGW

"DEAD OF NIGHT"

'SMITH'

CAST LIST

MICHAEL JOHN CASTLE
ANNE STACEY TENDETER
FEATURES EDITOR CHRISTOPHER HANCOCK
TESSA GWEN TAYLOR
MRS. HUNTER RUBY HEAD

Detective Walter Jackson
Doctor Ernest Mace
Policeman Hilton Middleton
Photographer Peter Gilmore
Newspaper Men Guy Bradley
Jimmy Welsh

Waxworks

Palmer Bill Fisher
Hangman's Assistant Patrick Lewesley
Victim Willie Aitken
Guillotine Charles Jameson
Hangman James Ferguson Tyre
Shepherd John Scobbie
Policeman Willie Craig

Man in telephone box (Film only) Cy Town

Sound recording

Scrutton John Gabriel
Miss Blatch Madi Hedd
Voices Gerald Cross
Dennis McCarthy

SCENE RUNNING ORDER:

SUNDAY up to Miss Hunter's exit Sc.5A
 MONDAY 5A onwards - Chamber of Horrors

Page	Scene and Set	Shots	Cameras	Booms	Characters
1	1. EDITOR'S OFFICE (T/C 2)	1 - 4	5A, 3A, 2A, 4A 1 on CSO monitor		Tessa Michael 2 Newsmen
<u>RUN-ON</u>					
3	2. EDITOR'S OFFICE	5 - 21	a/b		a/b Editor
<u>RUN-ON</u>					
8	4. EDITOR'S OFFICE	22 - 45	5A, 2B, 4B		a/b
<u>RECORDING BREAK</u>					
12	T/C 1 & CAPTIONS T/C 3	46 - 47	5, 4		
12	6. MICHAEL'S FLAT	48 - 50	4C, 2C, 3C		Michael Tessa
<u>RECORDING BREAK</u>					
13	T/C 4				
13	7. CHAMBER OF HORRORS	51 - 53	2D, 1B		Michael Detective Doctor Policeman photographer Waxworks
	END TITLES	54 - 56			
<u>RECORDING BREAK</u>					
15.	3. CHAMBER OF HORRORS	57 - 59	3C, 2E, 4D		Anne Mrs. Hunter Waxworks
<u>RECORDING BREAK</u>					
17	5. CHAMBER OF 5A HORRORS etc. with rec. breaks for costume & make-up changes & camera moves	60 - 74 75 on.	1C, 2F/D, 3D, 4E/F/G, 5B/C		Anne Mrs. Hunter Waxworks Michael

- 1 -

1.

VTR CLOCK

5A, 3A, 2A (pushing 3's cbl) 4A
(1 on C.S.O. monitor)CSO adjusted
for cam 41. INT. FEATURES EDITOR'S OFFICE. DAY.

(VERY WORKADAY.
MASSES OF PAPERS,
TELEPHONES, WALLS
COVERED WITH
POSTERS AND
PROGRAMMES OF A
DOZEN DIFFERENT
CULTURAL ACTIVITIES.
SOME ARTWORK PROPPED
UP IN CORNERS.
GLASS DOORS WITH
ACTIVITY OUTSIDE.

INSIDE TWO DESKS AT
RIGHT ANGLES. THE
FEATURES EDITOR'S
AND HIS SECRETARY,
TESSA'S. BUT HE
IS OUT OF THE ROOM.

2.

5

A

MCU MICHAEL

PAN DOWN to his
HANDS on desk

TESSA (INTELLECTUAL
SEXY RATHER THAN JUST
SEXY - MORE THAN A
SECRETARY, AS THE
TERM GOES) IS WORKING
AT HER DESK, OR
PRETENDING TO.

OUR SHOT STARTS ON
MICHAEL WHO IS
LEANING OVER THE
DESK TRYING TO READ
WHAT IS ON IT UPSIDE
DOWN)

TESSA: Why don't you turn it
round? It's much easier to read
that way.

(he does so)

on her turn

3.

4

A

MS2-s MICHAEL bg/TESSA fg

(MICHAEL TAKES IT
AS AN INVITATION
RATHER THAN A
RETROOF)

(5 next shot 4)

CSO

Not half so interesting though.

- 1 -

- 2 -

ON 4

(IT'S TRUE. MICHAEL
GLANCES THROUGH
IT, DROPS IT BACK
ON HER DESK)

MICHAEL: You're right.

(HE GLANCES AT HIS
WATCH. IMPATIENT
AND ANXIOUS)

How much longer's he going to be?

(SHE SHRUGS. TYPES
A FEW MORE WORDS
ON HER MACHINE.
BURSTS OF CHATTER
OUTSIDE. SHE STOPS.
LOOKS UP AT HIM)

TESSA: It's a good sign.

MICHAEL: Is it?

TESSA: Means he's putting up a
fight for you. He doesn't always.

MICHAEL: No he doesn't always.

TESSA: What?

MICHAEL: Oh it doesn't matter.

(EAT. SHE TYPES
TWO LETTERS. HE
LOOKS AT HIS WATCH)

As she rises

4.

5

A

MS TESSA

PAN her L to 2-s
with MICHAEL

TESSA: (A SHADE OF SARCASM) If
you're that pushed ...

- 2 -

- 3 -

ON 5

MICHAEL: Mm?TESSA: I could give him a message(HE KNOWS WHAT SHE
MEANS AND SHE
KNOWS HE KNOWS)TESSA leaves Rfg
TIGHTEN on MICHAELMICHAEL: Funny.

35"

71 37"

RUN ON:Reposition Actors - next Sc.2Run 9/c
(T/C 2)

72 37"

73 30"

2. INT. FEATURE EDITOR'S OFFICE. DAY5. 2 A.
MS MICHAEL(MICHAEL IS STILL
HOVERING. FINGERING
THINGS ON HER DESK)

(4 next 6)

- 3 -

THE DOOR OPENS
AND A MESSENGER
BOY HOLDING AN
ARMFUL OF FOLDERS
PUTS AN ENVELOPE
ON TESSA'S DESK.

SHE TAKES IT AND
TEARS IT OPEN.

INSIDE ARE COLOUR
PROOFS OF A
MAGAZINE COVER
WITH THE SPACE
FOR THE TITLE
BLANKED OUT.
SOMETHING A LITTLE
GROTESQUE FOR
(PREFERENCE)

6.	4	A	TESSA: (SHOWING THEM) Not bad, eh?
	MS TESSA		Should go
7.	2	A	down well with the black coffee/and
	MS MICHAEL		brioche. Or aren't you/interested?
	PAN him L to sit		(HE ISN'T)
	beside TESSA		

MICHAEL: Look, Tessa, darling ...
What I told you the other day ...
About Anne ...

TESSA: Which particular thing ...

MICHAEL: You know what I mean.
I don't want Ted to think ...

TESSA: What do you want him to
think?

(HE DOESN'T ANSWER)

Don't looks so miserable, Michael.
We're all on your side. Don't you
see?

TED enter in bg
HOLD 3-5

MICHAEL: (AN ATTEMPT AT SOME DIGNITY)
No, I don't see.

(5 next 7)

ON 2

(THE DOOR OPENS
AND TED COMES
IN. A BIT OLDER
THAN MICHAEL BUT
STILL YOUNG.
ENERGETIC. OXBRIDGE
BACKGROUND BUT A
TRENDY DRESSER.
FLONKS SOME PAPERS
ON TESSA'S DESK)

TED leaves Lfg
HOLD MICHAEL & TESSA

7. A

5 A
MIS TED X's to fg desk
MICHAEL X's to Centre
of room

LOSE TESSA Rfg

TED: Get those marked up, love,
before you go. (CROSSING) Sorry
to keep you waiting, Michael.
He does tend to go on.

MICHAEL: That's all right. I am
supposed to be meeting Anne in about
twenty minutes.

TED: (WITH SOME UNDERTONE) So I
gather.

MICHAEL: What do you mean?

TED: Nothing ... It's just one of
the things that came up ... Weighted
the scales as you might say.

(HE SITS AT HIS
DESK)

He wants to pull the series after
next week.

8.

4

A

MS TED

MICHAEL: (APPARENTLY AGHAST) Pull
it? /

TED: It can't be a total surprise.

MICHAEL: I thought he liked it.

9.

5

A

TIGHT 2-5 TED/MICHAEL

TED: He liked the idea of a series
on ladykillers. /

(4 next 10)

10. 4 A MICHAEL: He approved the format ...
MS TED And the reactions to the first
article ...

11. 3 A TED: Were pretty mixed... And
MS MICHAEL you know what I thought of two and
three Then there's the
question of delivery dates.

12. 4 A MICHAEL: What question? You'll
M3-s TED/MICHAEL/TESSA have the last article by the end
(CSO) of the week.

TED: Three weeks late.

MICHAEL: Still in time for
publication.

13. 3 A TED: And if it needs work, like the
MS MICHAEL others?

14. 4 A MICHAEL: Then we'll work. CUE SOUND
MS TED GPO lines etc.

He replaces Telephone

(5 next 15)

ON 4 As she rises15. 5 A
MS TESSATED: (AFTER A BEAT) Well, I have to
admire the loyalty/

PAN her L to 3-s

(TESSA SUDDENLY
SCRAPES HER CHAIR
BACK AND STANDS)TESSA: I'll take these down. Anyone
want some coffee while I'm going?

(NOONE DOES.)

SHE PICKS UP THE
PAPERS AND GOES
SLOWLY OUT. AS
THE DOOR CLOSSES)16. 4 A
MS TED/Ted

MICHAEL: Look, Ted../

TED: I'm not untainted by it myself.
loyalty. I said he wants to pull the
series./ I managed to talk him out
of it...for the moment. After all as
old friends../it's only right and
proper that you and I should have a
little chat first.17. 5 A
MS MICHAEL18. 4 A
MS TED19. 5 A
MS MICHAEL(MICHAEL LOOKS AT
HIM)20. 4 A
MCU TED

TED: So tell me../

...Just so that I can arrive
at a proper assessment of the batting
prospects for all concerned. Have you
completely taken leave of your senses?21. 5 A
MCU MICHAEL

RUN ON

4 to B
2 to B
3 clears

Next - Sc. 4

2'15"

2'05"

73 1'56"

Run 7/C back to start

5A, 2B, 4B

4. INT. FEATURE EDITOR'S OFFICE. DAY.

22. 5 A
MS MICHAEL (RESUME THE SCENE
AS BEFORE)

23. 4 B
M2-S TED/MICHAEL MICHAEL: If you'd just let me
explain./.

24. 5 A
MS MICHAEL TED: You mean there's an explanation!
That really never occurred to me. A
diagnosis maybe./..but an explanation...

25. 4 B
M2-S MICHAEL: All right...all right./.

TED: You're actually intending to
cart your typewriters along and sit
up all night...

MICHAEL: Of course not...

26. 5 A
MS MICHAEL TED: Well?/

MICHAEL: (A SHADE DEFENSIVE) It's...
well, before we go into a draft...
we like to have these long talk
sessions...Compare notes./..tear each
others ideas to pieces...you know
the sort of thing.

27. 4 B
MS TED
28. 5 A
MS MICHAEL TED: So?/

ON 5

PAN him L as
he rises
HOLD 2-s

MICHAEL: Well...in that case...it
seemed an idea...to speak things off
so to speak...After all, they're all
there...All the characters we're going
to be writing about in the last piece
...

TED: It was Anne's idea...

29. 4 B
MS TED

MICHAEL: I think so./.

30. 5 A
M2-s

TED: Which you went along with...
which you're still/ intending to go
along with...

MICHAEL: Yes.

TED: I see.

As MICHAEL X's
to TED TIGHTEN
to MS MICHAEL

MICHAEL: Isn't the important thing
that the article's on your desk by
Friday morning?

TED: I wonder.

(A LONG BEAT)

31. 4 B
M2-s

MICHAEL: Has Tessa been talking to you,
about Anne? I told her./.

32. 5 A
MS MICHAEL

TED: I think I'm old enough to form my
own impressions./

33. 4 B
M2-s

MICHAEL: Look, Ted./.

34. 5 A
MCU MICHAEL

TED: It's none of my business...your
private life/ You have any plan in
your head/you like...when it starts
getting in the way of your work...
I know now it is. There's a sweet girl
...But if she's getting all worked up
about...well, I don't have to spell
it out.

35. 4 B
MS TED

36. 5 A
MCU MICHAEL

ON 5

37. 4 B MICHAEL: Honestly, Ted. I don't know
 what kind of a shit you think I am...
 MCU TED

38. 5 A TED: I don't think you're any kind/
 MCU MICHAEL / But if it hasn't worked out... the thing

39. 4 B is to face it and decide where we go
 MCU TED

40. 5 A next.
 MCU MICHAEL

MICHAEL: You mean take me off it? Is
 41. 4 B that possible?/
 MS TED reaction

(MICHAEL HAS
 BETRAYED HIS
 TRUE FEELINGS.)

42. 5 E
 M3-s TED/TESSA/MICHAEL AND TED IS
 TESSA enters Cfg and AWARE OF IT.
 leaves Rfg
 HOLD 2-s
 THE DOOR OPENS.
 TESSA COMES IN.
 SITS AT HER DESK)

43. 4 B TED: Anything's possible. But you
 MS TED / have to decide what you want. And the

44. 5 A sooner the better. After all, we've
 MS TESSA got our reputations to think of,
 45. 2 B haven't we?
 MS MICHAEL
 TIGHTEN to MCU

(MICHAEL DOESN'T
 MOVE. TESSA
 STARTS TO TYPE.
 MICHAEL LOOKS FROM
 TED TO HER AND
 BACK AGAIN. BEHIND
 THE EYES HIS CAL-
 CULATING BRAIN
 IS RAPIDLY WORKING
 OUT THE COMBINATIONS)

RECORDING BREAK

1'52"

Costume change for Michael & Tessa

7.1. 1'52

73. 1'51

TELECINE 1:

Ext. Sloane Square. Day

On Cross in the
middle of Sloane
Square.

46. S'IMPOSE 5
CAPTION CARD

'SMITH' top of frame

47. ADD S'IMPOSE 4
CAPTION CARD

by Dorothy Alison
bottom of frame

LOSE BOTH SUPERIMPOSITIONS

Camera pans across to
Royal Court Theatre and
down to island in middle
of the road where ANNE
is trying to hail a taxi.

She crosses to telephone
box, but a MAN is having
a long call and she has
to go to another phone
box. The phone is out
of order.

END TELECINE 1

Now record T/C 3 - p.5 between scenes 1 and 2

TELECINE 2

Ext. Knightsbridge Area

ANNE in taxi.

END TELECINE 2

Now record Sc.6

4C (pushing 3) 2C (pushing 3) 3B

48. 4 C
CU BATH water breaking
surface

STEAM EFFECT

6. INT. MICHAEL'S FLAT. DAY.

HOLD FRAME for
later roll back
and mix

(THE WATER IS IN MICHAEL'S
BATH.

PAN UP SLOWLY to
STEAMING MIRROR
TESSA'S HAND
enters Rfg and
clears mirror to
reveal TESSA in
MCU

A GIRL'S HAND TURNS
OFF THE TAP.

SOUND Radio Eff.
in bg and
telephone ringing

PAN R to reveal
Bedroom thru doorway

MICHAEL lying
in bed

IT IS TESSA.

SOMEWHERE A TELEPHONE
IS RINGING.

TESSA SMILES TO
HERSELF. RELAXES
IN THE WARM WATER.

THE PHONE ON A
BEDSIDE TABLE.

BOOKS, MAGAZINES AND
GENERAL MESS AROUND
IT. (MAYBE A BOTTLE
OF WINE AND TWO GLASSES,
STILL HALF FULL.)

RADIO OFF

THE PHONE CONTINUES
RINGING.

49. 3 B
MS TELEPHONE &
RADIO on floor
Hand switches off
radio, picks up
telephone

50. 2 C
MS of BED
MICHAEL in it

WIDEN to W.S.

A HAND EMERGES FROM THE
CRUMPLED BED LINEN.
A MAN'S ARM. BARE.

FUMBLINGLY TAKES THE
PHONE. WE FOLLOW IT
ON ITS COURSE.

A TOUSLED HEAD COMES
INTO FRAME.

MICHAEL. (NO PYJAMA
TOP)

MICHAEL: (HARDLY AWAKE) Yeah..
speaking...

ON 2

GUR SOUND

TAPE: I am the ghost
of Jenny Jones 10"

TESSA: (OOV) Michael?

T1. 42"
T2. 45"

39"

RECORDING BREAK

Costume change for Michael

TELECINE 3

TELECINE 4

Ext. Madame Tussauds. Day

On window display of
models. Reflection of
Taxi, Pan R with it to
taxi stopping at kerb.
MICHAEL jumps out and
runs to camera and out
lfg

END TELECINE 4

SOUND ONLY 10"

2D, 1B

7. CHAMBER OF HORRORS. DAY

51. 2 D
MS STAIRS
FEET enter R
ELEVATE & PAN R
with MICHAEL
thru CROWD around
BATH to MS ANNE
lying in bath.

(SUBDUE CHAT.
MICHAEL BURSTS IN
& GOES TO CROWD
ROUND SMITH SET)

RUN-ON
52. 1 B
MCU MICHAEL reaction

33"

53. 2 D
MCU SMITH

CUT TO BLACK

RUN ROLLER CAPTION OVER BLACK

54. 5
CARD: Designer
WALTER MILLER

55. 4
CARD: Producer
INNES LLOYD

56. 5
CARD: Directed by
ROBERT KNIGHTS
BBC tv C1972

RECORDING BREAK

Next Sc.3

End titles 53"

(Music) 46"

71

72 ✓

End of shot - scene in bath
Cut in shot 53A T.1.
T.2

30, 2E (pushing 3) 4L

3. INT. CHAMBER OF HORRORS

57. 2 E
CU HEAD ON POLE
WIDEN to reveal
in mirror
ANNE/HUNTER

ANNE: Oh, Mrs. Hunter...I'm sorry I'm
late...They said in your office...

MRS. HUNTER: Well, I thought as time
was getting on...

58. 4 D
MCS ANNE/HUNTER

ANNE: The traffic was dreadful...
I did try to ring.

PULL FOCUS to
fg WAXWORK on L

MRS. HUNTER: Are you alone? I
thought...

ANNE: No...he's supposed to be meeting
me here...

(SHE PEERS INTO
THE CHAMBER.
MRS. HUNTER IS
A SHADE IMPATIENT)

ON 4

59. 3 C ANNE: Oh dear,... I really am most
 MCS ANNE/HUNTER dreadfully sorry ... And after you've
 PAN them L gone to so much trouble.
 Loose them L MRS. HUNTER: I see. Well there is
 HOLD GUILLOTINE rather a lot I have to tell you.
 VICTIM If we could start.

RECORDING BREAK

Next Sc.5

T.1 27"
T.2

1C, 2F/D, 3D, 4E/F/G, 5B/C

5. INT. CHAMBER OF HORRORS

60. 4 E
CU MARAT

PAN DOWN to ANNE

MRS. HUNTER (OOV): Did I mention
about smoking?

PAN her R to 2-s
with HUNTER

ANNE: We both gave it up last year.

MRS. HUNTER (OOV): Because the
exhibits are a bit on the
inflammable side.

ANNE: You don't have to worry about
that.

HOLD 2-s as
ANNE X's to
PALMER

MRS. HUNTER: The night staff have,
of course, been put in the picture and
they won't interfere with you. If
you do need anything ...

TRACK BACK with
her as she walks

ANNE: I'm sure we shan't.

MRS. HUNTER: I've shown you the way
through to the night security office.

ANNE: I really don't think we'll be
moving from here.

MRS. HUNTER: Good.

ANNE: Mrs. Hunter, please. ... If you
want to go ... I'm sure he'll be here
soon.

MRS. HUNTER: I can hang on a little
longer. Which ones will you be
writing about particularly?

(5 next 61)

ON 4

PAN ANNE R to
HAIG thru pillar

ANNE: We'll touch on them all, I expect. Heath...Haigh... Christie...

(A PAUSE. ANNE DOESN'T WANT TO GET DRAWN INTO TALKING ABOUT HER WORK. BUT THE EMBARRASSMENT OF WAITING WITH NOTHING TO SAY MAKES HER ADD.....)

Not that at this stage we're absolutely clear...

TIGHTEN to
MCU HAIG

MRS. HUNTER: Quite...

(ANOTHER PAUSE)

*Continue on H
re and S later*

Well, I suppose, considering they murdered getting on for twenty women between them they do qualify as ladykillers... Not quite in the same category as Casanova... or Don Juan though...

61.

5

B

M3-s ANNE/HUNTER/
HAIG in R

ANNE: Oh, did you read the first article?

MRS. HUNTER: Yes... most interesting ...though I must admit I didn't quite see the connection...

ANNE: There is one.

MRS. HUNTER: I'm sure...

62.

4

E

MCU HAIG

63.

5

B

o/sh. ANNE &
HAIG
TIGHTEN to
MCU ANNE

ANNE: I mean/ the fact that a man commits a murder... well/ that doesn't mean.. The truth seems to be that women liked them.

MRS. HUNTER: Oh, I don't know.

(4 clear to F)

PAN ANNE to
HEATH and
TIGHTEN TO
MCU HEATH

ANNE: And they often saw themselves
in a romantic way too.

MRS. HUNTER: That I don't doubt.

ANNE: Neville Heath for instance.
I suppose the biggest sadist of the
lot. But when he was on the run he
called himself Rupert Brooke of all
things.

64. 4 F
M3-s HEATH/ANNE/
HUNTER

MRS. HUNTER: The poet?/

PAN A NE R to
TIGHT 2-s with
CHRISTIE

ANNE: That's right... There is
some corner of a foreign field that
is forever England... Well, I
suppose he had a point. After all
he's become just as much a part of
the English folklore himself...

(5 clear to C)

MRS. HUNTER: Folklore..?

TIGHTEN on CHRISTIE

ANNE: We do seem to love our
famous murderers as much as our
famous writers. More possibly.
Wouldn't you say? How many poets
have you got here?

(SHE TAKES A FEW STEPS
AWAY AND TURNS TO SOUND:
LOOK AT CHRISTIE. Distant Tube
train rumble
THE WAXWORKS FIGURE
IS SHAKING SLIGHTLY,
ALMOST AS IF LAUGHING)

65. 5 C
TIGHT 2-s ANNE/HUNTER

WIDEN & include
CHRISTIE as
HUNTER X's

MRS. HUNTER: Miss Hornby..

ANNE: That's curious. I'd have
sworn for a minute he moved.

MRS. HUNTER: He did. (Cont...)

(4 next 66)

ON 5

(ANNE LOOKS AT HER
PUZZLED. THEN BACK
AT THE STILL TREMBLING
WAXWORKS)

MRS. HUNTER: (cont) It's the
trains underneath. You only notice
it when the place is empty. (BEAT)
I was going to say... it's none of
my business really... but from the
tone of your first article...

ANNE: Yes?

MRS. HUNTER: Well I hope you aren't
going to give us another one of
those pieces telling us we ought
to show people like this more...
understanding.

ANNE: Don't you think we should
try... to understand?

66. 4 F
TIGHT 2-s ANNE/
MCU CHRISTIE

MRS. HUNTER: You know what I mean.
That it's all the fault of their
parents.. or an unhappy childhood.

TIGHTEN to
MCU CHRISTIE

ANNE: Christie's childhood was
very sad I believe.

MRS. HUNTER: But that wasn't what
made him what he was..

ANNE: What was that?

67. 5 C
MCU HUNTER
68. 4 F
M3-s HUNTER/ANNE/
CHRISTIE

MRS. HUNTER: (WITH SOME FERVOUR)
Well... an animal... a vicious,
degraded, cruel, totally unfeeling...
animal./

ANNE Leaves L
PAN HUNTER L

ANNE: Oh... I wouldn't say....

to 2-s with ANNE
include SMITH Cbg

MRS. HUNTER: I assure you it's how
most ordinary people feel.

ANNE: I wonder. Take him for
instance. George Joseph Smith..

Would you say the same about him?

MRS. HUNTER: ^{oov} If anything he was
worse.

ANNE: Why?

MRS. HUNTER: The cold-bloodedness
of the man. Simply killing for
money. The callous... utterly
ruthless calculation..

ANNE: He had some feelings...

MRS. HUNTER: For himself.

ANNE: No... for his girlfriend,
for instance, Pegler.. Edith Pegler...

MRS. HUNTER: I don't know anything
about her.

ANNE: She was the great love of
his life. He always went back to
her after the murders, and she loved
him till the end.

MRS. HUNTER: More fool her.

ANNE: Maybe... but it makes our
point... Women... ~~some women anyway~~
found him irresistible. (Cont...)

(1 clear
behind stairs)

(next 71)

PAN ANNE L to
COFFINS

~~ALAN:~~ (Cont) Do you know when he
was arrested and remanded at
Bow Street they had to get extra
police to control the crowds of
women who piled into the courtroom
just to get a glimpse of him?

MRS HUNTER: I don't think that
proves anything.

ANNE: Only that murder is a very
human activity that fascinates
everyone. Isn't that the point of
this room?

~~71. 3 D~~
~~MCS ANNE/HUNTER~~

MRS. HUNTER: Well./

~~PAN ANNE A to~~
~~GUILLLOTINE~~

ANNE: In fact you could almost say
that, far from being an animal
thing, murder... particularly what
we call cold-blooded murder... is
the one activity that distinguishes
us from animals./

~~72. 4 G (cbl above scarf)~~
~~TIGHT 2-s HUNTER/ANNE~~

MRS. HUNTER: I think that's a bit
extreme./

~~73. 2 D~~
~~MCS ANNE~~

~~PAN DOWN to~~
~~GUILLLOTINE VICTIM~~

ANNE: It's true though. Very few
animals are capable of murdering
one of their own species. But
there's hardly a single human being
who isn't. Given the right cir-
cumstances./

~~74. 4 G~~
~~TIGHT 2-s HUNTER/ANNE~~

T1. 1'18"
T2. 1'13"

MRS. HUNTER: Well, you've obviously made a greater study of it than I have

Extra shift

RECORDING BREAK

1C, 2D/E/G/H, 3E, 4D/F, 5D/E

Ward on stairs

5A. CHAMBER OF HORRORS

75. 2 D

MS STAIRS

MICHAEL X's down stairs

PAN him R to 3-s beside Guillotine

MICHAEL: I'm sorry ... I'm terribly sorry. I got held up ... I do hope

ANNE: This is Mrs Hunter ... Michael Wallace, my colleague. (TO MICHAEL) Mrs Hunter's been terribly helpful

MICHAEL: Hullo.

ANNE: Everything's laid on. We've got the whole place to ourselves.

MICHAEL: When do we start?

ANNE: Now. Mrs Hunter's just leaving.

MICHAEL: I see ... I thought perhaps ... I mean it's a bit early yet. (TO ANNE) How about a meal first?

ANNE: I've brought food.

MICHAEL: Yes but

(5 next 76)

(ANNE IS CONSCIOUS OF MRS HUNTER'S PRESENCE AND GROWING IMPATIENCE)

ON 2

ANNE: I think it would be better if we just stayed on, Michael. They are closing up now.

MICHAEL: It's not six o'clock yet.

MRS HUNTER: (COLDLY) I suppose it would be possible to arrange something through the night office.

ANNE: (QUICKLY) No, really ... please don't trouble. Since we're here we might as well start right away.

HUNTER leaves bg

MRS HUNTER: In that case I'll be going. (TO ANNE) We must carry on our discussion some other time. Well, goodnight. I hope you manage to get what you came for.

(SHE GOES OUT.
A BEAT)

PAN ANNE R to
Scaffold and
CRAB TO POS.E

MICHAEL: Thank you very much.

ANNE: I'm sorry, Michael ... I didn't want to mess them about too much. They've been very patient.

MICHAEL: You didn't mean it about the food did you?

ANNE: I've got some chocolate.

MICHAEL: Chocolate? I never had any lunch ... just a beer and a roll.

ANNE: (SUDDENLY HYSTERICAL) I'm sorry, Michael ... I'm sorry ... I'm only doing what I think's for the best. If you want to have a meal go and have a meal. I'll wait here.

after sit
76. 5 D
M2-s MICHAEL bg/
ANNE fg

77. 2 E
MS ANNE
HOLD her as
she sits

78. 4 D
MS MICHAEL

ON 5

79. 2 E MICHAEL: Why should you do that?
MS ANNE

80. 4 D ANNE: For one thing I'm not
hungry.
MS MICHAEL

(
A SILENCE.
MICHAEL HASN'T REACTED
TO THE HYSTERIA EXCEPT
TO IMPLY THAT IT IS
NOTHING NEW)

81. 2 E MICHAEL: Well, that's a good
start.
MS ANNE

(SHE HESITATES BRIEFLY
BEFORE REPLYING)

82. 5 D ANNE: It started an hour ago.
I've been here since four-thirty/
M2-s MICHAEL/ANNE

MICHAEL: You know where I've been.

ANNE: It wasn't necessary to go
there.

83. 2 E MICHAEL: We agreed /....
MS ANNE

84. 4 D ANNE: I didn't. What on earth
do you gain by hanging/around that
office trying to ingratiate your-
self?/ The only way we can
85. 2 E ingratiate ourselves there is by
MCU ANNE delivering this damned article ...

86. 4 D and how can we do that unless we
MS MICHAEL use every minute working on it.

PAN him L to
Scaffold

(MICHAEL SOFTENS.
HE MOVES TOWARDS
HER)

87. 2 D MICHAEL: Anne, I'm afraid I've
got some bad news. They don't want/
it.
DEEP 2-s
MICHAEL fg/ANNE bg

ANNE: Don't want what?

MICHAEL: The article ... Ted told me. They feel the series hasn't come off.

(SHE TURNS TO FACE HIM.
GENUINELY SHAKEN
AND PUZZLED)

ANNE: What do you mean?

MICHAEL: Just that. I was as shaken as you are.

ANNE: (PERSISTING) What do you mean, don't want it? They accepted it. We've done all the work/on it.

88. 4 D
MS MICHAEL

MICHAEL: They don't want to print it.

89. 2 E
MCU ANNE

ANNE: I don't believe it.

MICHAEL: I wouldn't make it up.

ANNE: But this is the one that makes the point of the whole series. The whole man-woman bit in its most extreme form... without it the others don't make sense. Didn't you explain that?

90. 4 D
MCU MICHAEL
91. 2 E
MCU ANNE
92. 4 D
MS MICHAEL

MICHAEL: Of course I did, but....

93. 2 D
TIGHT 2-s

ANNE: What did he say?

MICHAEL: He wasn't interested.

ANNE: How can he say that when he hasn't read it?

94. 4 D
MS MICHAEL
HOLD him as he
closer to Anne

MICHAEL: However good it is it won't make any difference. Anyway... it's Wednesday today ... how can we possibly get it finished by Friday...

95. 2 D
M2-s

ON 2

PAN ANNE L
HOLD MICHAEL
LOSE ANNE L

ANNE: We'll break the back of it tonight. You know, crazy as it is, I really think this was a good idea ... Coming here.

(SUDDENLY REGAINING
CONFIDENCE)

on line

96. 1 C
MS BATH
GRAB L to MS SMITH
ANNE enters bg
MICHAEL X's to bg

HOLD DEEP 3-s

(2 to G)
(3 clears)
(4 to K)
(5 to E)

Look ... I want to show you something. Remember those notes I gave you last week about Smith. This is him. I was thinking ... really we could use him to kick off. He takes us right into the argument.

(THEY STAND
FACING SMITH)

MICHAEL: Anne....

ANNE: In particular the discussion that blew up after the trial about whether he'd hypnotised the brides.

(WE ARE ANGLED IN SUCH
A WAY AS TO FAVOUR
SMITH, AS IF HE IS
INVOLVED IN THE CON-
VERSATION. OR AT ANY
RATE LISTENING
IMPASSIVELY TO IT)

MICHAEL: Hypnotised them?

ANNE: I don't mean actually into drowning themselves, though I think that is a possibility that was never really looked into...If you look at those eyes.

(A CLOSE-UP OF THEM
FOLLOWED BY A QUICK
CUT TO MICHAEL)

97. 2 A
MS ANNE
PAN her R to 2-s
with MICHAEL by MARAT

MICHAEL: Anne....

HOLD MICHAEL
 ANNE leaves L
 PAN MICHAEL L to
 2-s with ANNE

ANNE: No listen ... I mean the big discussion about the sexual attraction of an obvious scoundrel like Smith for such eminently respectable ladies. The whole bluebeard syndrome. After all the Smith trial was a kind of body blow to Victorian morality. I thought if we could lead off /....

MICHAEL: Anne... there's no point.

ANNE: When he reads it he'll change his mind.

MICHAEL: He won't read it.

ANNE: He has to /

MICHAEL: (FINALLY) He won't read it because there won't be any article. It simply isn't worth the trouble of writing.

(AS SOON AS HE'S SAID IT HE PARTLY REGRETS IT.

TO ANNE IT IS A BODY BLOW, MUCH MORE HURTFUL TO HER THAN ANY NEWS FROM THE OFFICE.

THIS TO HER IS WHAT THE WHOLE ENTERPRISE HAS BEEN ABOUT. FOR A MOMENT SHE SAYS NOTHING)

98. 1 0
 TIGHT 2-s ANNE /
 MICHAEL

99. 2 G
 TIGHT 2-s ANNE &
 SMITH

to 2-s

100. 1 C
 TIGHT 2-s ANNE &
 MICHAEL

101. 2 C
 TIGHT 2-s ANNE &
 SMITH

I'm sorry ... I

(SHE TURNS AND WALKS AWAY. GOES AND STANDS BY THE ENTRANCE TO THE SCAFFOLD. MICHAEL MOVES TOWARDS HER)

102. 1 C
 MS MICHAEL

ANNE: That's what you've thought from the beginning. /

103. ~~2~~ ~~TIGHT 2-s ANNE & SMITH~~ ~~C~~
 MICHAEL: Anne ... I didn't mean ...
 Blast ... I know you've worked
 bloody hard on it ... We both have ...
 But the series just hasn't gelled
 has it?

PAN her R to TIGHT
 2-s with MICHAEL

ANNE: Is that what you said to him?

MICHAEL: Of course not

104. ~~1~~ ~~TIGHT 2-s ANNE & MICHAEL~~ ~~C~~
 ANNE: But you agreed with him?
 You agreed to come and tell me
 to give it all up ...

MICHAEL: Well, yes...

ANNE: What else did you agree to?

105. ~~2~~ ~~MCU ANNE~~ ~~G~~
 MICHAEL: Anne ... we've had a
 rough few weeks. Why don't we
 just go back to the flat ... have
 a quiet drink ...

106. ~~1~~ ~~MCU MICHAEL~~ ~~C~~
 ANNE: What else did you agree to?

107. ~~2~~ ~~TIGHT 2-s ANNE & MICHAEL~~ ~~G~~
 MICHAEL: Nothing ... It's nothing
 to do with me anyway

ANNE: Isn't it?

PAN ANNE R to
 Scaffold

MICHAEL: They've read the first
 articles

ANNE: If you'd done your side
 of the research.

MICHAEL: What are you talking
 about?

108. ~~5~~ ~~MS MICHAEL~~ ~~W~~
 ANNE: I've had to carry the whole
 weight of this thing ... My ideas...
 everything

109. 2 G MICHAEL: That isn't true./
MS ANNE

110. 5 E ANNE:(CHALLENGING) Isn't it?/
M2-s

ANNE Y's & sits fg

HOLD 2-s as

MICHAEL X's to her

MICHAEL: How can we talk about
this thing calmly and rationally
if ... Come back to the flat...

(3 to E
pushing 4's cbl)

ANNE: I'm staying here.

MICHAEL: Don't be absurd.

ANNE: If you're not interested
I'll block it out on my own ...

111. 4 K MICHAEL: Did I say that
MS ANNE

(2 to H)

ON 4
112. 5 E
MS MICHAEL

ANNE: You don't have to... Don't
you think I know how your mind works
by now... It's obvious from the start
you've had no confidence in it.

113. 4 K
MS ANNE

MICHAEL: Anne./

ANNE: Or in me for that matter.
You've just been looking for an
excuse to walk out.

114. 5 E
MCU MICHAEL

115. 4 K
MCU ANNE

MICHAEL: You know I think Ted's
right. You really are cracking up/
under the strain.

(A LONG SILENCE.
ANNE GOES UP TO
HIM)

116. 5 E
MCU MICHAEL

ANNE: (ALMOST HISSING IT AT HIM)
Get out of here... Get out.

117. 4 K
MCU ANNE

MICHAEL: (REGRETTING IN) Anne./.

118. 5 E
MCU MICHAEL he
turns to go

ANNE: G..e..t.....o..u..t/

119. 4 E
MS ANNE

(SILENCE. FOR A
MOMENT HE DOESN'T
QUITE KNOW WHAT TO
DO. SHE STARES AT
HIM)

120. 2 H
MCS MICHAEL on stairs
he stops

121. 4 K
M'S MICHAEL
PAN R to DEEP 2-s
with ANNE

MICHAEL: What will you do?

122. 5 E
MCU MICHAEL reaction

ANNE: (ICE COLD) What I came here
to do.

123. 4 E
MCU ANNE
She looks up

(PAUSE. MICHAEL SHRUGS.
IF THAT'S WHAT SHE WANTS.
HE TAKES A STEP BACK.
SHRUGS AGAIN. TAKES A
FEW PACES... HESITATES. SHE
REMAINS FIRM.

124. 5 E
MS MICHAEL
he turns to go

125. 4 E
MCU ANNE
TIGHTEN to CU as
footsteps fade away.

THEN HE TURNS AND WALKS OUT.

TAPE: FOOTSTEPS
FADING AWAY

T1 - NR
T2 - NR lights
T3 (30)

MIX

RECORDING BREAK 4D, 2E

126. 5 D
MS ANNE
PAN L to seated waxwork
PAN L again to standing
waxwork
TIGHTEN

STAY ON HER A LONG
MOMENT. THEN SHE
SUDDENLY SNAPS OUT OF
IT. TURNS, GOES AND
GETS HER BRIEFCASE WHICH
SHE HAS DUMPED DOWN
SOMETIME EARLIER.

SHE UNZIPS IT PURPOSEFULLY
AND TAKES OUT A PILE OF
PAPERS AND A CLIP BOARD
WITH PAGES ATTACHED.
FINDS HER PENCIL.

WITH A FEROCIOUS ENERGY
AND SETS ABOUT WORKING.
SHE FINDS A PLACE TO SIT
DOWN OUT OF VIEW OF THE
SMITH WAXWORKS AND
ARRANGES HERSELF AND HER
PAPERS. SHE READS THROUGH
SOME NOTES.

MIX

127. 2 E
MS ANNE
PAN UP SLOWLY to
waxwork behind her
then R to CU 2nd
Waxwork

THEN A THOUGHT OCCURS TO
HER. SHE LIFTS HER CASE
AND FINDS A BOOK IN IT.

QUICKLY FLICKS THROUGH
TO FIND A REFERENCE.
MAKES A NOTE OF IT ON
HER PAD. TAKES MORE
PAPERS OUT OF THE CASE,
THIS TIME A TYPESCRIPT.

IT'S ALL ACTIVITY...
PURPOSEFUL, BUT
BASICALLY AN ATTEMPT TO
COVER FURIOUS INNER
CONSTERNATION, AN EFFORT
TO REGAIN CALM.
GRADUALLY IT STARTS TO
WORK. AFTER A MOMENT
SHE GLANCES UP...
TOWARDS THE WAXWORKS
FIGURES.

MIX

128. 4 D
CU ANNE
WIDEN & PAN SLOWLY R
to CU JACK SHEPHERD

THEN BENDS TO HER WORK
AGAIN.

129. MIX 2 E
CU HEAD ON POLE
WIDEN to reveal
ANNE in LS in Mirror

BUT WE FOLLOW HER GAZE
AND GO INTO A LONG
CRABBING SHOT AWAY FROM
HER, TAKING IN THE WAXWORKS
ONE BY ONE.

T3 1'00

T1-Cam in shot
T2

130. 2 J
As Directed: Reaction
shots on waxworks on
Scaffold

c) Asst. ~~Hampman~~
Purcell
Victim
Anne

RUN-ON

131. 2 J
MS ANNE
TIGHTEN to CU
as she cries

As she stops crying & stiffens

132. 5 D
MCU CHRISTIE

133. 6 D
MCU ANNE

ALL IMPASSIVELY STARING
INTO SPACE.

CONTINUE THE CRAB UNTIL
WE COME TO A DARK SPOT...
THEN INTO LIGHT AGAIN,
RETRACING OUR STEPS...

WE RETURN TO ANNE AND
IT IS CLEAR THAT SOME
TIME HAS PASSED...

SHE HAS TURNED SEVERAL
PAGES OF HER PAD AND IS
STILL WRITING...ALSO
SHE HAS REMOVED HER
COAT AND HER HAIR HAS
BECOME DISARRANGED.

BUT THE WORK HAS BROUGHT HER
NO PLEASURE. SHE TURNS
BACK SEVERAL PAGES AND
STARTS TO READ. IT'S
ALL WRONG.

SHE TEARS OFF A COUPLE
OF PAGES AND CRUMPLES THEM
FURIOUSLY. STARTS TO
WRITE AGAIN. IT'S ALL
BUILDING UP INSIDE HER
AGAIN. TRY AS SHE MAY
SHE CAN'T QUELL HER
INNER FEELINGS.

THEN SUDDENLY THEY
BURST THROUGH TO THE
SURFACE. SOMETHING
PROMPTS IT MAYBE HER
PENCIL BREAKS SHE BENDS
FORWARD, TEARS WELLING
UP.

SHE CRIES TO HERSELF
WITHOUT CONTROL.

THE FIGURES STARE AT HER...

THE SOBBING SUBSIDE.
SHE REGAINS HER COMPOSURE.
HER HEAD IS STILL BENT
BUT SOMEHOW THE EYES ARE
BORING INTO HER.

SHE LOOKS UP. ONE OF THE
FIGURES HAIGH? HEATH?
SEEMS TO BE STARING
STRAIGHT AT HER. AN
UNCANNY FEELING OF NOT GRAMS:
BEING ALONE. SHE BLINKS. TRAIN
BUT WHEN SHE OPENS HER RUMBLE
EYES AGAIN THE FIGURE IS STILL
STARING.

134. 5 D
MCU CHRISTIE

ON 5

TOTAL SILENCE.

135. 4 D
MS ANNE
she rises & leaves
C.
HOLD JACK SHEPHERD in bg

A TRAIN PASSES UNDERNEATH.

136. 5 D
MS CHRISTIE
ANNE in L

WE SEE THE EFFECT
BEFORE REGISTERING THE
RUMBLE.

TIGHTEN SLIGHTLY

THE FIGURE STARTS TO SHAKE
IN AN ALMOST HUMAN WAY.
ANNE STOPS.

SOUND DIES

THEN THE TRAIN NOISE DIES
AWAY AND THE FIGURE BECOMES
STILL AGAIN.

ANNE GOES UP TO IT.
TOUCHES IT.

REASSURED. IT'S JUST A WAX
FIGURE.

CUE BOOK SOUND EFFECT

THE CLIP BOARD IS SLIDING
OFF THE SEAT. IT FALLS TO
THE FLOOR WITH A CLATTER
AND THE PEN ROLLS AWAY.

137. 4 D
MS BOOK ON FLOOR by
Scaffold
ANNE in R
PAN her UP
She catches her hair
on waxwork's hand

ANNE REACTS IN FRIGHT.
THEN SHE SEES WHAT IT
IS. NOISE OF THE ROLLING
PEN AND GOES DOWN ON
HER HANDS AND KNEES TO
FIND IT.

NOT EASY IN THE HALF
LIGHT.

138. 3 E
MS ANNE
PAN her L to sit again
TIGHTEN SLOWLY

IT HAS ROLLED TOWARDS
ONE OF THE OTHER FIGURES.
ANNE FINDS IT, BUT ON
STANDING UP ACCIDENTALLY
TOUCHES A HAND...IT IS THE
HAND OF ONE OF THE WAXWORKS
ATTENDANTS WHO STAND ON
GUARD IN THE EXHIBITION.
ANNE SWIRLS ROUND AND
COMES FACE TO FACE WITH
HIM. A MOMENT OF PANIC.
THEN SHE PULLS HERSELF
TOGETHER. WHAT NONSENSE.

SHE RETURNS TO HER SEAT.
PICKS UP THE CLIP BOARD
AND RESUMES HER WORK.

ON 3

(33)

C. Anne to look up.
She hears something

BUT NOW SHE CAN'T
CONCENTRATE.

92 1'30"

RECORDING BREAK

Michael into box

139.

2 G
MS ANNE at scaffold
CRAB SLOWLY R along
GUILLOTINE VICTIM

RUN-ON 2 to E

140.

2 E
MS ANNE
she rises
PAN her L to
Guillotine

TWO CLICKS. DEFINITELY
SOMETHING.

ANNE GETS UP SLOWLY AND
THIS TIME PUTS HER
THINGS DOWN VERY CAREFULLY.

SHE STARTS TO TIP TOE
TOWARDS THE NOISE.

SILENCE. SHE STOPS.
LOOKS ROUND PEERING)

141.

1 D
MS DOWNSTAIRS
ANNE by GUILLOTINE
She turns to go

ANNE: (INTO THE DARKNESS) Is anyone
there?

142.

5 D
MS SLOW CRAB R
ANNE bg

RUN-ON 5 to F

143.

4 K
MS ANNE
PAN her R to behind
scaffold

THEN THERE'S NO
QUESTION ABOUT IT.
FOOTSTEPS MOVING
QUICKLY. SHE SWINGS
ROUND, BUT THEY'RE
COMING FROM THE
OPPOSITE DIRECTION.
SWINGS BACK AGAIN)

Please...who is it? (Cont)

RUN-ON 4 to J
1 to E

144.

MS ANNE
PAN her L

(THEN SHE FREEZES
IN TERROR.

A DOOR IN ONE OF THE
TABLEAUX STARTS TO
OPEN. THEN A HAND
COMES ROUND. THEN A
MAN.

145.

MS CORRIDOR
PAN ANNE R

140 T1-NG
T2-145

edit in

edit out

143
T1

ON 5

(4 to F)

ANNE IS PETRIFIED WITH FEAR. THEN HER EXPRESSION CHANGES.

146. 2 J
MS ANNE by Shepherds box

PAN her R
TIGHTEN to MCU
HAND in L
CRAB L as door opens
TIGHTEN to CU ANNE

THE MAN COMING THROUGH THE DOOR IS MICHAEL... DRESSED IN THE CLOTHES OF GEORGE SMITH.

HE STEPS DOWN OUT OF THE TABLEUX. STANDS IN FRONT OF HER. SMILING.

ANNE HURLS HERSELF AT HIM. HAMMERING HIM WITH HER FISTS)

(MICHAEL DOESN'T REACT EXCEPT TO PUT HIS ARMS ROUND HER...)

is she turns

147. 4 F
MCU MICHAEL

MICHAEL: There...there...I'm always around to love and protect you. Did you think I wasn't?

148. 2 J
MCU ANNE

ANNE: You bastard. You bastard.

149. 4 F
MCU MICHAEL

150. 2 J
MCU ANNE

ANNE: What kind of a stupid rotten filthy/trick...(SUDDENLY AWARE OF IT) Where did you get those clothes?

151. 4 F
M2-s

(HE MOVES OVER TO THE SMITH SET. ONLY THERE IS NO MR. SMITH. HE WAVES HIS HAND AT IT)

152. 2 J
MS ANNE
PAN her L
HOLD MICHAEL
ANNE in L

Smith?

MICHAEL: George Joseph himself.

(4 to D)

ANNE: Are you out of your mind?

~~154. 2 E
MS ANNE to MICHAEL
PAN ANNE to Bath
let her leave R~~

MICHAEL: Or would you prefer love?
George Love... such a nice romantic
name... or Henry Williams... as
I was know to Bessie, that was wife
number three, or maybe Mr. Lloyd...

ANNE: For God's sake, Michael...

~~154. 2 J
MS ANNE
PAN her R to MICHAEL~~

MICHAEL: Such a nice musical gent,
Mr. Lloyd. Played the organ while
poor Margaret a day married lay
dead in her bath in Highgate.

153. 1

PAN MICHAEL R to
Scaffold

ANNE: What have you done with the
wax model?

MICHAEL: Is that really all you can
ask? At a time when fate has
brought us together so momentarily.

ANNE: It's really not funny, Michael.
There'll be hell to pay if they find
out.

MICHAEL: Come on, let's see what
you've written about me.

ANNE: I'm really not in the mood
for games. I want you to get out
of those ridiculous clothes at once...

(MICHAEL CROSSES AND PICKS
UP THE CLIP BOARD AND NOTES)

MICHAEL: It's not a game...

retake
155 T2
↓

As he sits

155. 4 D
M2-S ANNE/MICHAEL

~~156. 2
MS MICHAEL~~

155 T3

as he turns
 157. ~~MS ANNE~~ D
 158. ~~MCU MICHAEL~~
 ANNE: I mean it Michael /...
 if you don't I'll yell for the
 security officer ... I will
 really.

159. ~~MS ANNE~~ D
 160. ~~MCU MICHAEL~~
 MICHAEL: Why should you do that?
 It's what you wanted, isn't it?
 We're all alone ... no one will
 know except us.

161. ~~MCU ANNE~~ D
 (HE SHOOTS A MOST
 CHARMING SMILE AT
 HER, THEN HE STARTS
 READING HER NOTES
 WITH OBVIOUS
 INTEREST AND CON-
 CENTRATION.

ANNE WATCHES HIM
 FOR A MOMENT. A
 FLICKER OF A
 DOUBT. JUST A
 MERE FLICKER)

162. ~~MCU MICHAEL~~ D
 ANNE: Michael?/

163. ~~MS ANNE~~ D
 MICHAEL: Sssh, I'm reading.
 Very interesting. / Fascinating.

WIDEN to 2-s as
 she sits

(HE READS A BIT
 MORE. THEN GLANCES
 UP AT HER AGAIN
 AND AGAIN SMILES
 CHARMINGLY. OF
 COURSE IT'S MICHAEL)

(2 to E)

163A 2
 a/b

163B 4
 2 S

ANNE: Oh, Michael ... you oaf.

(SHE MOVES A LITTLE
 TOWARDS HIM. HE
 RAISES A HAND
 INDICATING HE IS
 CONCENTRATING ON
 THE NOTES, WHICH
 HE IS. HE FLICKS
 A COUPLE OF PAGES)

1636 ON 4 2-s

343

*returned
from here*

MICHAEL: Not bad ... not bad.
From a factual point of view
... exemplary.

ANNE: I don't really think
you're in a position to judge.

(HE IGNORES IT.
CONTINUES READING)

MICHAEL: You want my opinion,
don't you?

ANNE: Of course ...

MICHAEL: Then I repeat ...
facts perfect. But inter-
pretations, well, a little
superficial.

(ANNES BEGINNING
TO ENJOY IT)

ANNE: Go on.

MICHAEL: (FROM THE NOTES) George
Joseph Smith ..., that's me ...
born January the eleventh 1872
at 92 Roman Road, Bethnal Green.

ANNE: I've got some background
notes on the area, a description
of the house if you ...

MICHAEL: No, no ... irrelevant.
I think the name alone conjures
up the picture. Bethnal Green
... East End ... rows of
squalid terraced houses ... a
pub on every corner ... over-
crowded, insanitary.

ANNE: Then what's your
criticism?

MICHAEL: (AGAIN FROM THE NOTES)
At the age of nine started
displaying criminal tendencies
and sent to a reformatory at
Gravesend.

164. 2 E
M2-s ANNE/MICHAEL

ANNE: Well?/

MICHAEL: Have you ever been
caned?

ANNE: No ... and neither have
you.

TIGHTEN to
MCU MICHAEL
w/ 2-s

MICHAEL: Standing there, hand
outstretched, bowels dissolving
twenty strokes on each hand ...

ANNE: You went to a progressive
school. That was probably your
ruination.

MICHAEL: The indignity ...
that one member of the race
could do this to another ...
and not once ... a dozen times,
to a child of nine.

165. 5 D
TIGHT 2-s
ANNE/MICHAEL

ANNE: Very good. But you're
forgetting something. There's
no official record of the reform-
atory. It's just something he
told Mrs. Love, his first wife,
and she later told the police.
It could quite easily have been
part of his act. Playing for
sympathy. It was a favourite
line of his.

166. 2 E
TIGHT 2-s

167. 5 D
MCU ANNE

168. 2 E
TIGHT 2-s

MICHAEL: (WITH SOME FEELING)
It was true. Everything I told
Caroline was true. Which is
more that can be said of what
she said to the court. I never
did her any harm.

ANNE: That's a matter of
opinion.

ON 2

MICHAEL: I loved her.

ANNE: Evidence?

MICHAEL: It was 1897. I was twenty five. I'd just done twelve months on some trumped charge of thieving. But I was determined to overcome it. I went to Leicester and opened a Baker's shop ...

ANNE: Correct. 28 Russell Square.

MICHAEL: She was eighteen. A friend of one of the young ladies in my employ ... I forget her name ...

169. 5 D
TIGHT 2-s

ANNE: Wrong. You never knew it, Michael. There's no record.

MICHAEL: She was such a sweet little thing ... sweet and innocent.

170. 2 E
TIGHT 2-s

ANNE: So he suggested sleeping with her. Now in those days ...

MICHAEL: I loved her. And her family disapproved of me. But I respected her. She wanted marriage and we were married. I gave her everything she wanted.

171. 5 D
MCU ANNE

ANNE: Including a false name on the certificate. George Oliver/Love.

172. 2 E
MCU MICHAEL

MICHAEL: Should I have made her suffer for my misfortunes in the past. Anyway, what does a name mean? We were happy.

173. 5 D
MCU ANNE

ANNE: No was, no doubt. Living
off her. Travelling the south
coast towns getting her jobs in
places where she could help him
steal.

174. 2 E
TIGHT 2-s

5 clear
from T3 Break.

As he rises

175. 1 E

M2-s

GUILLOTINE VICTIM

in fg

CRAB R as

MICHAEL X's

to camera

MICHAEL: Her lies ..

ANNE: That's not what the police
thought when they caught him.

MICHAEL: Her lies, I tell you.

ANNE: Then why did he go looking for
her as soon as he got out of gaol
two years later. If he thought
she'd lied ..

MICHAEL: I told you, I loved her.
She never understood.

ANNE: Her brothers did, though.
They chased him out of town and
bundled her off to Canada out of his
reach. She was so frightened of
what he might do she never came back ...
not till the police brought her back
fourteen years later for the murder
trial.

FOCUS THRU
to ANNE as she
starts to laugh

MICHAEL: If she'd trusted me ...
if she'd tried to understand ...
everything might have been different.

(MICHAEL HAS SAID THIS
WITH EVIDENT CONVICTION.
HE LOOKS STRAIGHT AT HER.

SHE LOOKS AT HIM. A
BRIEF SERIOUS MOMENT.
THEN SHE BURSTS OUT
LAUGHING.)

176. 4 D ANNE: Michael ... honestly ...
~~MCU MICHAEL~~ this is all cornball stuff./

177. 2 E "If she'd only understood me".
~~MCU ANNE~~ Really Ted's expecting a bit
 more out of this, than cheap
 woman's magazine psychology.

178. 4 D (MICHAEL IS STANDING
~~MCU MICHAEL~~ STOCK STILL LOOKING
 STRAIGHT AT HER)

179. 2 E MICHAEL: Come here./
~~MCU ANNE~~

180. 4 D ANNE: If you'd really done
~~MCU MICHAEL~~ your homework./

181. 2 E MICHAEL: Come here./
~~MCU ANNE~~ Reaction

182. 4 D
~~MCU MICHAEL~~

183. 1 E Kiss me./
~~TIGHT 2-s~~

CRAB L
 PAK MICHAEL L
 to Marat

ANNE: Michael.

MICHAEL: Kiss me.

ANNE: We're supposed to be
 working. (cont...)

(MICHAEL LOOKS
 SUDDENLY HURT.
 HE TURNS AWAY.
 WALKS A FEW
 STEPS. STOPS.)

ANNE STUDIES HIM
 A MOMENT. THEN SHE
 SOFTENS. SHE GOES
 TO HIM)

As Michael stiffens

184. 2 D
MS ANNE

As she rises

185. 1 F
MCS ANNE Dg
MARAT Rfg

CRAF R with ANNE
to TIGHT 2-s with
MICHAEL

ANNE: (cont) I'm sorry,
Michael. I don't know what's
been happening to me lately ...
maybe you're right ... But if
only you'd been more/... it's
as if ... well we used to more
together ... share things. I
know we can make this a smashing
piece between us. I admit
some of it may be my fault ...

(HE TAKES HER IN
HIS ARMS AND KISSES
HER GENTLY ON THE
FOREHEAD ... THE
NOSE ... THE MOUTH.
THEY STAND TOGETHER
FOR A LONG MOMENT)

MICHAEL: Do you want to go on?

ANNE: (WITH ENTHUSIASM) Of
course. It's beginning to work,
Michael ... I can feel it.
(BEAT) O.K. Now let's broaden
it out a bit?

As ANNE X's to bg
HOLD MICHAEL in fg

(MICHAEL LOOKS PUZZLED)

After all ... we've got to keep
the balance. Smith's only
one of the subjects.

(A REACTION FROM
MICHAEL. EX-
PRESSIONLESS BUT
HE'S REGISTERED
AND DOESN'T LIKE
IT.

WE STAY WITH
ANNE WHO WANDERS
OFF TO THE OTHER
TABLEAUX)

I'd like to get on to Heath
... (TURNING) or maybe Christie.
Now there's a theme ... the
prostitute murderer. Most of
his victims were. Echoes of Jack
the Ripper except that he didn't
... (TURNS BACK) Michael?

187. 1 F
MCS ANNE Dg/MARAT Rfg

NON-ON Michael M-U change

T1 - NG unis - 2:00
T2 - bang
T3 - bang 194

- 43 -

188. 5 D
MLS
CRAB L to Pos.E

PAN ANNE L to
Scaffold

ANNE: (cont.)

(NO ANSWER. DEATHLY
SILENCE. SHE MOVES
TO WHERE HE WAS)

Put MICHAEL'S FEET
R.

Michael, for god's sake
(FEAR) Please ... Michael ...

189. 1 K
MS ANNE reaction

As she turns

190. 2 J
MS MICHAEL
on scaffold

(SHE TURNS A CORNER
ROUND A PILLAR
AND THERE SUDDENLY
HE IS. SLIGHTLY,
INDEFINABLY DIFFERENT,
SOMETHING ABOUT THE
HAIR, THE SKIN ...
JUST A BIT MORE LIKE
SMITH. FOR A MOMENT
HE SAYS NOTHING.
THEN HE BREAKS IT
WITH A SMILE)

MICHAEL: I'm offended.

ANNE: What do you mean?

MICHAEL: You yourself said that
I was significant. How did you
put it? A body glow to Victorian
morality. There was more
public hatred directed at me
than the Kaiser/himself.

191. 5 E
TIGHT 2-s ANNE/MICHAEL

ANNE: The Kaiser?

- 43 -

192. 2 J
TIGHT 2-s

omitted 190 T.2

193. 4 E
TIGHT 2-s

194. 2 J
MS MICHAEL
CRAB R & WIDEN
to 2-s as he 1's L
HOLD 2-s

MICHAEL: Have you forgotten?
While I was being tried at the
Old Bailey for killing three
very dull, insignificant, useless
little women, men in their
thousands, in their tens of
thousands were dying in the mud
of France. March 1915. The
Gallipoli campaign. What slaughter!
The casualty lists filled columns
and columns in the papers. But
they were inside. Not the front
page. That was reserved for pictures
of me. Oh yes, I was significant.
I worried the respectable,
complacent English middle-class in
their semi-detached suburban villas
far more than those shattered
corpses decomposing in their shell-
holes. (WAVING HAND TOWARDS THEM)
The twentieth century started with
me. These others were mere ...
imitators.

(ANNE IS IMPRESSED
BY THE ARGUMENT
AND THE PASSION
OF THE DELIVERY.

MICHAEL REALLY IS
DELIVERING. SHE
APPLAUDS.)

195. 1 B
TIGHT 2-s

As she sits

196. 1 B
MS MICHAEL

ANNE: Bravo! Style's a bit
Florida. Not to say old-fashioned.
But we'll sub it down and I think
we've got our opening para.

MICHAEL: (HURT) Thank you,

ANNE: Shall we continue then?

197. 2 E
MICHAEL leaves R
DEPRESS & CRAB L
to MS ANNE
then include MICHAEL Rbg
behind scaffold

MICHAEL: Whatever you say/

ON 2

195 ⁴
Michael 18 / Anne 18

ANNE: (BRISKLY) Let's get onto the brides then, and the murders. Three in all. The first Bessie Mundy who you met at Clifton and married in the name of Williams at Weymouth in August 1910. Aged thirty three, only daughter of a deceased bank manager, and heir to ...

MICHAEL: Woa!

ANNE: (POURING IT OUT) Gilt edged securities totalling ...

MICHAEL: Not so fast ...

ANNE: Two thousand five hundred pounds.

~~198~~
~~MS ANNE~~ ~~K~~

MICHAEL: I said not so fast. You've left something out.

199. 2 J
M2-s

ANNE: We agreed to skip.

on his turn

200. 5 E
MS MICHAEL
PAN him R to
waxwork

MICHAEL: Not the important things. Not the things that really mattered. (BEAT) Before that ... two years before. In the summer of 1908 I'd met Edith.

ANNE: (REMEMBERING) That's right, Edith Pegler.

MICHAEL: And married her.

he leaves L

ANNE: At Bristol Registry Office.

201. 2 J
M2-s

MICHAEL: In my own name. / Edith was the only true Mrs Smith... And I remained faithful to her till the end.

202. 4 K
MS ANNE

ANNE: (MOCKING) As you would have remained faithful to Caroline Love?

203. 2 J
TIGET 2-s

PAN MICHAEL L
LOSE ANNE R
TIGHTEN to MS MICHAEL

(MICHAEL DOESN'T ANSWER. HE JUST LOOKS AT HER, AS IF EXPECTING HER TO UNDERSTAND. SHE IS THINKING HARD THEN)

Of course! I get it. There had to be one woman ... One ... sacred.. woman ... At first it was Caroline but she ratted on you ... So Edith/ You always went back to her ... you only left her when you needed money ... and you never deliberately did anything to hurt her ... (EXCITED) That explains the fantasies too.

204. 4 K
MS ANNE
MICHAEL'S FEET bg
up to 2-8

205. 21 J MICHAEL: Fantasies?
M2-s

ANNE: Every time you went away
you told her you were going abroad
or business ... usually to Canada,
Where Caroline went. Lies. But
lies / to protect her feelings ...
Yes, it makes sense.
No touché

206. 4 E
MS SMITH
TIGHTEN TO MCU

206A 1 Ann
206B 4 Michael

207. 1 E
TIGHT 2-S

MICHAEL: (LOOKING HARD AT HER)
The only true Mrs Smith/

(HE HOLDS THE STARE.
ANNE BEGINS TO FEEL
A LITTLE UNCOMFORTABLE.
TO BREAK IT SHE TURNS
AWAY AND SWITCHES MOOD)

207A H Michael

208. 2 5

M2-s

(1 clear to F)

ANNE: Not that you treated her like a wife ... You were pretty mean with her/ Out of all the money you made she hardly saw a penny ... Oh, I'm forgetting/ You gave her some clothes once. The small trousseau Alice Reavill bought before her wedding.

MICHAEL: (ALMOST APOLOGETIC)
That was my nature ... I couldn't help it.

ANNE: It's part of the picture though. All those housekeeping ledgers and letters of re this and re that and yours of the third inst.

MICHAEL: I was meticulous in matters of business ...

ANNE: Meticulous!

TRACK BACK to
Pos.E

MICHAEL: As my olders and betters would have wanted me to be. Being careful with money. It is a very English virtue.

PAN MICHAEL L
to GUILLOTINE

ANNE: In your case it amounted to obsession. How you calculated the details of the bride's insurance policies to the last penny, working out the cost of taking an endowment policy with its slightly higher premiums as against the risk of arousing suspicion if you didn't. The negotiations over annuities, mortgages ...

(5 to D)

MICHAEL: Given better circumstances I do believe I could have been a credit to the City of London.

ANNE: Except that they don't murder their wives.

209. 1 P
MS ANNE

MICHAEL: Neither did I.

(IT IS A FLAT,
ALMOST ANTI-
CLIMACTIC STATE-
MENT AND ANNE
REACTS ACCORDINGLY)

ON 1

210. 5 D ANNE: Oh, Michael, you've
MS MICHAEL spoiled it.

211. 1 F MICHAEL: (TIGHT-LIPPED) I'm sorry./
MS ANNE

212. 5 D ANNE: The whole point is to be
MS MICHAEL documentary. Facts before theories/
it doesn't work any other way.

213. 1 F MICHAEL: I thought we were
MS ANNE being factual./

214. 5 D ANNE: We were doing fine ...
MS MICHAEL Where were we? That's right ...
the insurances you took out on
the brides before you drowned them.

MICHAEL: I didn't.

ANNE: The insurance policies were
produced in court.

215. 1 F MICHAEL: I didn't drown them./
MS ANNE

216. 5 D ANNE: We're not concerned with the
MS MICHAEL verdict. We're trying to establish
the relationships. When we get to
the trial ...

217. 1 F MICHAEL: (ALMOST DECLAMING)
MS ANNE I did no murder./

218. 5 D ANNE: (HITTING BACK AT HIM HARD)
MS MICHAEL You were charged with the murder of
three women. Bessy Mundy at Herne
Bay, Alice Burnham in Blackpool
and Margaret Lofy at Highgate.
You were tried, found guilty and
executed.

214 A 5 a/b
217 B 1 a/b

218. 5 D
M2-9

MICHAEL: You can go on for ever; you cannot make me a murderer; I have done no murder/

219. 1 F
MS ANNE

(ANNE HESITATES A MOMENT. THE LAST SPEECH RINGS A BELL. SHE CAN'T REMEMBER IT FOR A MOMENT. THEN SHE DOES)

220. 5 D
MS MICHAEL

ANNE: Good for you, Michael. Smith's interjection during the Judge's summing up at the trial./ Word for word. Maybe I was wrong about you. You did look at the transcript./

221. 1 F
MLS MICHAEL/ANNE

CRAB R with ANNE
PAN her L to M2-s
at Guillotine

(BUT MICHAEL DOESN'T ANSWER. ANNE SMILES. SHE'LL GO ALONG WITH IT)

All right ... If you didn't kill them, how did they die?

MICHAEL: You ask me that? You?

ANNE: It's a fair question. Don't duck it. They were three women in perfect health, and they were all found in exactly the same way with their heads under the water. The circumstances were identical.

MICHAEL: I don't deny it.

ANNE: Well then?

MICHAEL: I didn't kill them.

ANNE: So how ...?

ON 1: 2-s

MICHAEL: They wanted to die at their moment of supreme happiness.

ANNE: Oh, come off it.

MICHAEL: They were supremely happy. There are letters to show it. They all wrote letters to their families on their wedding days. The doors of paradise had opened.

ANNE: But those letters ... they must have written them under your pressure, your influence ...

MICHAEL: Do I deny it?

ANNE: In that case they don't show ... (SUDDENLY) Oh I see what you're getting at. Hypnosis.

(On to Page 51)

ON 1

CRAB L with ANNE
to Bath

MICHAEL: It's not a word I would
ever use ... but you used it ...
before.

ANNE: Of course. Marshall Hall,
your counsel at the trial, said it
was a possible explanation. But
he never tried to use it for the
defuse. You must admit it's pretty
far fetched. When I said it before
I meant something different. I
meant this extraordinary power he
seems to have exercised over the
brides ... so that they only saw
the side of him he wanted them to
see.

MICHAEL: Do you want me to give you
a demonstration?

ANNE: How?

MICHAEL: You have to co-operate.

ANNE: Me? (A LAUGH) Listen, I'm
not getting into a bath for you
or anyone else. I had a bath this
morning and that's quite enough
for one day thank you.

(LIGHTHEARTED
STUFF. BUT MICHAEL
IS DEADLY SERIOUS.
HE LOOKS AT HER.

THEN HE GOES AND
EXAMINES THE BATH
IN THE SMITH
TABLEAU. HE LOOKS
AT IT AS IF
MEASURING IT AND
SEEING IF IT WILL
DO.

ANNE WATCHES HIM.

THEN ...)

That's not one of the actual baths
you know ...

As she turns to Guillotine

222. 2 E
MLS ANNE
Guillotine fg
223. 1 F
TIGHT 2-s
ANNE/MICHAEL

HOLD 2-s

rec. after
229.

end take 190

CN 1

(MICHAEL TAKES OFF
HIS JACKET. ANNE
LOOKS AT HIM AND
HAS ANOTHER
MOMENTARY DOUBT)

ANNE: Aren't you overdoing things
a bit, Michael. You could have
kept your own shirt on at least.

224. 2 J
MLS
PAN MICHAEL R
TIGHTEN on PALMER
MICHAEL leaves R

(SATISFIED WITH THE
BATH, SMITH
STARTS MOVING
ROUND THE ROOM
LOOKING FOR SOMETHING)

(oov)
What are you looking for?

225. 5 B
MLS MICHAEL bg/HAIG fg
PAN with MICHAEL

(MICHAEL CONTINUES
LOOKING)

(oov)
You won't find any water if that's
what you want. Mrs Thing said
the nearest tap was upstairs in
the loos.

226. 4 F
MS MICHAEL
PAN him R
HOLD CHRISTIE

(MICHAEL LOOKS
SOME MORE AND THEN
SEES THAT HE WANTS.
THE TAP OVER THE
SINK IN THE CHRISTIE
SET.

SOUND: WATER

227. 2 J
MS ANNE
PAN her R to
Shepherd's prison

HE LOOKS AT IT,
TURNS TO HER. SHE'S
SEEN IT TOO.

HE PICKS UP THE
BUCKET FROM THE
CHRISTIE SET AND
HOLDS IT UNDER
THE TAP, OBSCURING
IT FROM ANNE'S VIEW.

228. 4 F
MS ANNE
PAN her R
MICHAEL X's in bg
PAN her to CHRISTIE

HE TURNS THE TAP
AND WE HEAR THE
WATER SPLASHING INTO
THE BUCKET.

ON 4

SOUND OF FEET
RECEDING IN DISTANCE

THEN HE TURNS IT
OFF AND CARRIES
THE APPARENTLY FULL
BUCKET OVER TO
THE BATH.

WE STAY ON ANNE
DURING THE LAST
PART OF THIS.
SHE IS PUZZLED.
SOMETHING SHE
SIMPLY CAN'T
UNDERSTAND. SHE
MOVES TO THE CHRISTIE
SET AND TRIES THE

229. 5 C
CU TAP
WIDEN as ANNE enters
ANNE looks L

TAP.
IT IS AN OBVIOUS SOUND OF WATER
DUMMY. THE TAP BEING POURED
SWIVELS LOOSELY AND
NO WATER COMES OUT.

RECORDING BREAK M-U for Michael

222
224-229/229 T1, 2 to E
1 to D

229 → 230. 4 F
MLS MICHAEL
PAN him to 2-s
with ANNE
HOLD ANNE as
MICHAEL to CHRISTIE set

ANOTHER MINOR
CHANGE HAS TAKEN
PLACE IN HIS
APPEARANCE AND HE
RESEMBLES SMITH
TOTALLY NOW.
SUDDENLY ANNE IS
SEIZED WITH A PANIC)

T1 - Boom shadow
T2 - light on 230
T3 - NG
T4 -

ANNE: Michael ... let's stop this.

(HE LIFTS THE BUCKET
AND PUTS IT UNDER
THE TAP)

Michael ... please ...

(MICHAEL SMILES AT
HER REASSURINGLY
AND GOES TO TURN
ON THE TAP.

ON 4

SHE GRABS HIS ARM)

ANNE: I want to get away from
here ... I'm frightened.

MICHAEL: (AT HIS MOST CHARMING)
I'm here with you ... what harm can
come? We're just pretending.

(A MOMENT. HE
KISSES HER LIGHTLY
ON THE FOREHEAD.

SHE LETS GO OF HIS SOUND OF
ARM. HE TURNS WATER
THE TAP AND THE
WATER GUSHES OUT
AGAIN.

TIGHTEN on ANNE
to CU

WIDEN as MICHAEL X's bg
GRAB R to HOLD
DEEP o/s 2-s as
MICHAEL X's to
SMITH set

ANNE TURNS FRANTICALLY
AND RUNS AWAY.

SHE RUNS TO THE
FARTHEST CORNER OF
THE SET WHERE THERE
IS A DOOR MARKED
EXIT. IT SEEMS
AS IF SHE IS GOING
TO LEAVE. SHE STOPS.

231. 3 E
MLS ANNE
ANNE X's to Scaffold
to pack books

BEHIND HER ...
FAINTER ... WE CAN
HEAR (BUT NOT SEE)
MICHAEL EMPTYING
THE BUCKET INTO THE
BATH. HE RETURNS
TO THE TAP AND
FILLS THE BUCKET
AGAIN.

232. 2 E
MS ANNE
PAN her L to Exit

As she moves

233. 1 D
MLS MICHAEL lfg
HOLD 2-s as ANNE
rushes to Bath

ANNE HAS HER HANDS
ON HER EARS AS IF
TRYING TO DRIVE
OUT THE SOUND. IT
MUST BE AN ILLUSION.
SHE SHAKES HER
HEAD CONVINCED OF
IT. SHE CAN'T BE
GOING MAD.

THEN THE NOISE STOPS.
A SILENCE. WE STAY
ON HER. GENTLY
FOOTSTEPS APPROACHING.

ON 1

THEN MICHAEL IS
BESIDE HER. HE
SLIPS HIS ARMS
ROUND HER WAIST
FROM BEHIND. HIS
HEAD AGAINST HER
CHEEK.

SHE FEELS HIS
PRESENCE POWERFULLY)

MICHAEL: (A WHISPER) Are you
ready?

RUN-ON 5 to F (repeat Anne's run)

234. 2 F
MS BATH
ANNE'S FEET X to R
MICHAEL'S FEET into L

SLOW PAN UP to M2-s

I told you we're just pretending.

(SLIGHTLY ASHAMED
OF HERSELF SHE
GIVES HIM A
WEAK SMILE)

But you have to pretend too.

ANNE: Me? Why?

MICHAEL: It doesn't work unless
the two of us ...

ANNE: What do I have to pretend?

TRACK BACK with
them

to finally frame
them between
Guillotine Posts

MICHAEL: Lots of things ... that it's
a winter's day back in 1915 ...
that there are still trams and
horsebuses ... Sunday afternoons
riding on the open top from London
Docks to Stamford Hill for tuppence
... Oxford Street still a cobbled
road ... Gaslights ... Music Halls
... Maries Lloyd. And out there
somewhere ... a war going on ...
smudgy pictures in the Morning Post
... or the Sunday Referee ...
Horses pulling guncarriages along
tree-lined French country roads.
Names of places we never heard
of before ... Mons . Neuve Chappelle..
Back in London the theatres and
dancehalls packed with soldiers
on leave ... everyone enjoying
themselves.

(HOLDS OUT HIS HAND
IN AN ELABORATELY
OLD FASHIONED GESTURE)

May I have the pleasure?

As they dance
TRACK IN to POS.J

PAN them behind
Scaffold

PAN UP to WAXWORK

235. 4 D
MLS ANNE & MICHAEL
they dance to fg.

(HE STARTS TO WHISTLE .. ON TAPE
A FIRST WORLD WAR
TUNE. THERE'S A
LONG, LONG TRAIL
AWINDING, ROSES OF
PICARDY. WHATEVER.

ANNE SMILES AND
ACCEPTS ... THEY
START TO DANCE AROUND
THE ROOM. SUDDENLY
ALL THE FEAR IS GONE.
ANNE IS HAPPY.
MICHAEL IS AT HIS
CHARMING BEST.
THE WHISTLE BREAKS
INTO A HUMMING.
ANNE JOINS IN.
(CHEEK TO CHEEK)

ANNE: What else?

ON 4

MICHAEL: Mmm?

ANNE: What else must I imagine?

MICHAEL: Who you are ... you
have to be someone.

ANNE: Who do you want me to be?

MICHAEL: It's not what I want.
It's who you are.

ANNE: Who am I?

MICHAEL: Edith.

ANNE: (A FAINT, FARAWAY SMILE) Of
course ... who else?

236. 2 J
MLS WAXWORK, ANNE,
MICHAEL

TIGHTEN SLOWLY to
CU MICHAEL

(THEN
MICHAEL BREAKS
AWAY. HE PULLS
A SHAWL OFF ONE
OF THE WOMAN
WAXWORKS (MRS
PEARCY?) AND
DRAPES IT OVER
HER SHOULDERS.
THEN HE REARRANGES
HER HAIR

RUN-ON Wig for Anne

Repeat above action

SMITH-236A

237. 4 D
M2-s fav. ANNE

CRAB L to shared 2-s

TIGHTEN to CU

MICHAEL: Mrs Smith.

ANNE: Mr Smith.

236 units
relate 1

41-NG
T2

mobackwing copy

ON 4

WIDEN to 2-s

(HE TAKES HER IN
HIS ARMS AND
KISSES HER IN A
GRAVE, LONGING
WAY. SHE RETURNS
IT.

THEN)

ANNE: I really believe you could
hypnotise me. (INTO HIS EAR A
WHISPER) George.

MICHAEL: Edith. My love ...

(THEY RESUME
DANCING, HOLDING
VERY CLOSE)

ANNE: Did you love me?

MICHAEL: I always came back to you.

ANNE: But you always left me
again. For your business.

ON 4

MICHAEL: I was always very kind to you.

ANNE: Yes ... yes, you were.

MICHAEL: And we had a lot of happiness together. You told the court that.

ANNE: You could make me happier than any man I knew.

MICHAEL: I loved you, Edith.

HOLD 2-s as
MICHAEL X's to bg

ANNE: Did you? I suppose you did. In your way. In the early days, anyway.

MICHAEL: Remember Bristol ...? The antique shop ... the day we first met.

(SHE SMILES)

The walks down to the harbour ...
Sunday trips to the Malvern Hills.

ANNE: There were so many towns, after that. I lost count. Bedford ... Luton ... Croydon ... Southend.

MICHAEL: I was restless. I was always looking for someone. I wanted to make something of my life.

ANNE: (SLIGHTLY MOCKING) I know. An antique dealer ... a connoisseur of art.

ON

MICHAEL: You never doubted me then,
did you?

TIGHTEN to
MS MICHAEL

ANNE: No.

MICHAEL: Then why did you doubt me
later?

ANNE: All those lies ...

As he turns

238. 2 J
 MS ANNE

MICHAEL: The whole world is a lie.
We were truth ... you and me,
We were what mattered.

ANNE: Were we?

*make for house
shot 238 Y2.*

MICHAEL TURNS FROM
HER AND WALKS A
BIT AWAY. SUDDENLY
HE RAISES HIS ARMS
AND LETS OUT A
PENETRATING, AGONISING,
HEART-RENDING SCREAM.

OOV A SCREAM OF UNBELIEVABLE
ANGUISH AND PAIN.

ANNE IS PARALYSED
FOR A MOMENT. THEN
SHE RUNS TO HIM)

George?

239. 5 F
 LS CORRIDOR
 PAN ANNE R to 2-s
 with MICHAEL

MICHAEL: (ANGUISHED) You don't know
... you don't know how it was ...
what they did to me. (cont ...)

TIGHTEN to M2-s

(HE TURNS ... QUIETER)

ON 5

(4 to H)

MICHAEL: (cont)

Two loves I have of comfort and
despair,
Which like two spirits do suggest
me still,
The better angel is a man right
fair.
The worser spirit is a woman
colour'd ill.

ANNE: What woman?

MICHAEL: My last letter to you from
prison. Do you remember it?

ANNE: My love for you is immortal.
My one desire to meet you in heaven.
I remember.

(MICHAEL TURNS TO
FACE HER)

MICHAEL: (LEVEL) Then ... why did
you betray me?

ANNE: (AGHAST AT THE SUDDEN
ACCUSATION) I ... I loved you.

MICHAEL: (AS IF REMEMBERING
SOMETHING) "Love is full of folly
and is frantic".

ANNE: That wasn't me.

MICHAEL: (STRUGGLING WITH A MEMORY)
No ... no, it wasn't.

(AS IF TO HELP
HIM REMEMBER)

ANNE: Go on with it.

240. 4 H MICHAEL: I can't/
TIGHT 2-s fav. ANNE

ON 4

ANNE: "Grief filled the room in your absence." Signed ... Alfred Love. Your letter to Caroline.

MICHAEL: (BEWILDERED) How do you ...?

241. 5 F
TIGHT 2-s

ANNE: They printed it after the trial. I read it. But I still loved you. Poor George ... If only ...

MICHAEL: (DRAWING BACK FROM HERE)
Woman will not possess Man. Only God will possess Man.

(GAINING STRENGTH
FROM HIS WORDS)

242. 4 H
TIGHT 2-s

Women are cursed/
and bring wrath upon man, and only God can redeem them.

243. 5 F
TIGHT 2-s
CRAB L to
shared 2-s

ANNE: I brought no wrath. I told them I was fond/of you. That you were kind.

GEORGE: (RETURNING TO HER) You told them other things too. Think, Edith, think ... that baths were dangerous ... told them I said that baths were dangerous ... think what you said ... "not to have baths in the house" ... I told you not to have baths in the house. Think on your words, Edith, "women lost their lives in baths" ... remember, Edith, remember ... I told you "women lost their lives in baths through fainting fits and weak hearts" ... Oh what they made of that! Did you think of that grey morning when they put the rope round my neck and I screamed out my innocence to stone prison walls?

243 A 4 Anne

243 B 5 2-s

~~243 C~~

~~243 D~~

(ANNE IS SILENT.
NOT KNOWING WHAT
TO SAY)

ON 5

243 C

4

C2-S

GEORGE: Did you?

ANNE: I ... I ... it was not my intent.

Lighten to CU Anne

GEORGE: It was not my intent ... to be hanged as a murderer. You were no different ... from all the others ... The Rapley woman ... the landlady ...

ANNE: She only told the truth ...

GEORGE: What truth?

ANNE: You placed your head, she said, upon her desk and cried when you told her of the death of your wife; of the death of Bessie Mundy.

243 D

5

CU Michael

243 E

4

CU Anne

GEORGE: What else did she say? What other spiteful things? To blacken me. Remember?

overall 4'30

RECORDING BREAK

Michael resumes full costume

1B, 2G/D/F, 3D/C, 4H/J, 5D/G

244.

4

X (pushing 3's cable)

CU HEAD ON POLE

71 244-250

72

TAPE: VOICES

SCRUTTON: (V.O.) Gentlemen of the Jury. Miss Rapley was shocked at the news, unable to speak ... (cont...)

(ANNE LOOKS AT MICHAEL THEN FOLLOWING HIS EYES AROUND IN THE DIRECTION OF THE VOICE.

DIMLY THE FIGURE OF SCRUTTON COMES INTO VIEW. A GHOSTLY APPARITION, NO MORE)

ON 4

SCRUTTON: Then the prisoner looked up and said "Was it not a jolly good job/I got her to make her will?"

245. 2 G
MS MICHAEL

TIGHTEN on MICHAEL

(MICHAEL THROWING
BACK HIS HEAD AND
CALLING OUT)

MICHAEL: You will hang me, my lord,
before you are done.

SCRUTTON: You heard Miss Rapley cross-examined. You must judge whether you think she faithfully recorded what was said. And if she did, why that extraordinary remark about its being jolly lucky was made.

MICHAEL: Get on, hang me at once, and done with it.

As he turns
WIDEN to reveal
ANNE in bg

SCRUTTON: (AS IF CONTINUING A LONG STORY) In November 1914 he became intimately acquainted with Miss Margaret Elizabeth Loftly ... she was 37, and the daughter of a clergyman ... a quiet reserved woman, of good health... of a type of hundreds of ladies of that class living in various/town in England ...

246. 5 D
TIGHT 2-s

(2 clear to D)

MICHAEL: They pressed against me in the dock, the women did, for the thrill of my touch would give them ...

246A 2

SCRUTTON: ... She fills up a proposal form for £700 endowment assurance ...

246B 5

(2 clears)

MICHAEL: They stood by the gates of Pentonville, the women did, to breathe the air that would be my last.

As he turns

247. 3 D
CU FEET walking
CRAB L to POS.C
with MICHAEL
STOP AT C &
TIGHTEN
include BATH
ANNE'S FEET in R
and X to L

SCRUTTON: That night ... 18 December... she asks for a bath/... at 7.30 the bath is ready. Nobody sees the dead woman go into the bathroom; someone is heard going upstairs.

(EFFECTS OF FOOTSTEPS ...
WATER SPLASHING (AS
BEFORE) ... MICHAEL
IS CIRCLING ROUND ANNE...
DRAWING HER NEARER AND
NEARER TO THE SET WITH
THE BATH.

SCRUTTON'S VOICE NOW
BECOMES AN OOV EFFECT)

The people in the house - Miss Blatch - cannot say whether one person or two. Sitting in the kitchen Miss Blatch hears sounds in the bathroom.

ON 3

(4 to J)

(5 to G)

MISS BLATCH: (VOICE OVER ONLY) I heard someone go upstairs. I heard a sound from the bathroom some few minutes after the person went upstairs; a sound of splashing; a noise of someone putting wet hands around on the side of the bath. This too for some time, and then a sigh; the last I heard.

(as he turns)

SCRUTTON: The last sound in the bathroom. A little while after, the organ plays in the front sitting room.

248

2 D
TIGHT 2-s
ANNE/MICHAEL

TAPE IN BG

TRACK IN to POS.F
as MICHAEL to u.s.
end of Bath

MICHAEL: Treacle is sweet, but revenge is sweeter. One of them said that, which of them was it?

ANNE: Your first true love ...

MICHAEL: Who sent me to prison.

ANNE: Caroline Love.

MICHAEL: Jealousy and vindictiveness. The evils of your sex. Thou has eaten of the tree. In sorrow shalt thou eat of it all the days of thy life.

CUE: SECOND TAPE

HOLD 2-s

CLERK OF THE COURT: (VOICE ONLY)
Gentlemen of the jury, have you agreed upon your verdict, and do you find George Joseph Smith guilty or not guilty of the wilful murder of Bessie Annie Constance Mundy?

FOREMAN: (VOICE ONLY) Guilty.

CLERK: You say that he is guilty, and that is the verdict of you all?

FOREMAN: Yes.

CLERK: George Joseph Smith, you stand convicted of wilful murder. Have you anything to say for yourself why the Court should not give you judgement according to the law?

ON 2

TIGHTEN to
MCU MICHAEL

MICHAEL: I can only say I am not
guilty.

SCRUTTON (TAPE): George Joseph
Smith, the jury have found you
guilty of the murder of Elizabeth
Annie Constance Mundy. In that
verdict I entirely concur. Judges/
sometimes use this occasion
to warn the public
against the repetition

249. MIX 5 G
CU CHRISTIE

REPOSITION ANNE
AND MICHAEL

250. MIX 4 J
CU CRIPPEN

251. MIX 5 G
CU HEATH

of such crimes; to exhort the
prisoner to repentance/

252. MIX 4 J
CU HAIG

I propose to take neither course.
I do not believe there is another/

(1 to B)

YIX 253. 2 F
CU MICHAEL
looking directly
into camera

man in England who needs to be
warned against the commission
of such a crime, and I think
that exhortation to repentance would
be wasted on you. The sentence
of this court is ... (FADES)

MICHAEL: My Redeemer is with me.

APPEAL JUDGES (TAPE): Our
decision is that the appeal must
be dismissed.

MICHAEL: My Redeemer was with me
that day too. He showed his
opinion of the learned judges.

LIGHTING EFFECT

Relake
HIX 254. 1 B
CU ANNE

My Redeemer was with me till
the end.,

Scout Michael V.T. Cue

ON 1

(HE HAS BECOME A WAXWORKS'.
HE STARES OUT STRAIGHT
AHEAD.

DURING THE FOLLOWING
WE SLOWLY PAN DOWN TO
THE BATH. THEN ALONG
THE GROUND TILL ANNE'S
FEET COME INTO SHOT.

SHE IS MOVING SLOWLY
TOWARDS HIM.

~~SCUTCHER TO CU ANNE~~

WE PAN UP HER SLOWLY ...

OVER THIS A MONTAGE
OF SOUNDS ... SCRUTTON'S
VOICE AND OTHERS ...
ALSO CLANKS OF PRISON
CELLDOORS ... CHAINS ...
KEYS ... ECHOING FOOT-
STEPS ... ALSO SMITH'S
VOICE TOWARDS THE END
BLUBBERING AND PLEADING
FOR MERCY.

(ONE WANTS THE FULL
FEELING OF THE TERROR
OF AN EXECUTION ...
THE REASON WHY SMITH'S
GHOST STILL WALKS)

VOICES VARIOUS: ... hanged by the
neck ... until you are dead ...

You will leave Pentonville for
Maidstone tomorrow afternoon ...

255. MIX 2 F
CU MICHAEL

Fixed for August/the thirteenth at
eight o'clock in the morning ...

MICHAEL'S VOICE: My love for you is
immortal ... my one desire to meet you
in heaven./

256. MIX 1 B
CU ANNE

(THEN THE SOUNDS OF
VOICES OF CROWD OUTSIDE
THE PRISON)

ON 1

(THE CHAPLAIN'S VOICE
BEGINNS THE BURIAL
SERVICE.

257. MIX 2 F
CU MICHAEL

DOOR OF CONDEMNED CELL
OPENING. BURBLING
SCREAM FROM MICHAEL.
GRUNTS ...
'GOT HIM!'
'HOLD HIM TIGHT!' ETC.

A CLOCK STRIKES EIGHT.
THE VOICES STOP.

258 MIX 1 B
CU ANNE

WE ARE NOW FULLY ON
ANNE'S FACE.

A SILENCE. THEN THE
SOUND OF THE TRAP DOOR
AND THE HANGING.

WE GO CLOSER AND CLOSER
IN ON ANNE.

259. MIX 2 F
CU MICHAEL

INTO HER EYES)

GRAMS: WOMAN'S VOICE
'CELTIC REQUIEM'

MICHAEL'S VOICE: (ALMOST A WHISPER)
My love for you is immortal ... my one
desire to meet you in heaven ...

260. S/I 1 B
CU ANNE

CAM 2: TIGHTEN as

CAM 1 - special
lens is ROTATED
SLOWLY
then FADE

(THE EYES SEEM TO SWIM.
FOCUS SOFTENS. THE
EYES ARE LIKE WHIRLING
POOLS OF WATER ...
THEN THE SOUNDS OF
WATER CAN BE HEARD
OVER ... THEN...)

(leave long for ROLL BACK & MIX

RECORDING BREAK

ROLL BACK & MIX INTO SCENE 6 recorded previous day.

T1. 5'00

T2. 5'00